



# POPULATION DENSITY

THE STORY OF AN EXPLOSION



# AFTER THE EXPLOSION



## THE PERFORMANCE

The most recent production of the Kana Theatre is a narrative about the mechanisms of memory and the attitude of humans to the past. It tells about the catastrophe of the Chernobyl nuclear power plant in 1986. Recalling the experience of the drama of thousands of people described by the Nobel Prize winner Svetlana Alexievich – the drama that occurred just behind the eastern border of Poland – the Kana's performance is an attempt to understand the human condition after the explosion, after the war, the apocalypse, the catastrophe. It is an attempt to answer the question: How to restore one's life? How to draw positive, constructive conclusions from a tragic experience? The story, told on stage by several voices in the likeness of a choir, investigates the condition of the world and human psyche after an explosion – a psyche of a man crushed by the burden of a difficult past and existing in a cloud of images and sentences-memories that stuck to him during a long journey and which he has brought with him here and now.

# THE TRAILES

watch here



# THE REVIEWS

How to adapt, stage, and later perform – in wise, beautiful, admirable manner – the non-fiction masterpiece, a traumatic and traumatic “Chernobyl Prayer” ... by the Belarusian Nobel Prize winner Svetlana Alexievich? ... The Kana Theatre has the means to do it; the Kana’s actors have acquired many significant stage experiences conducive to the fulfillment of this dream. The Chernobyl stories – carefully arranged by the director Krzysztof Popiołek in a discontinued, irregular narrative composition for four voices – sound as horrible and striking as they should, accompanied by diverse musical backgrounds and movie images projected onto two screens on the back wall. The sinister choir of four voices is refreshingly interrupted by the obtrusively reappearing sequences of frenetic, exhausting, unstoppable dance, which is as if a salutary symptom of the revitalizing and curing chorea that overcomes, even for w moment, the inevitable trauma.

JULIUSZ TYSZKA, „NIETAK!T”



# THE REVIEWS

...motion appears when the characters cannot speak anymore, as if they were discovering that there are no words that could describe their experience. This crazy, individual dance is very physical, exhausting, as if the characters wanted to react with their exhaustion to what the words evoke (...) Their self-destructing dance is really shocking, perhaps because the flux of words – wise, right, terrible, and flooding us – at the same time make us immune to what they transmit? The Kana's actors show the embodied desperation and despair, probably for this reason it reaches the viewer more directly...

JOANNA OSTROWSKA,  
TEATRALNY.PL

# THE REVIEWS



DANIEL  
ŻRÓDLEWSKI, "PRESTIŻ"

Formally, it is a collection of extremely personal monologues of the victims of Chernobyl. The monologues are brilliantly combined to make a rhythmic melody, with thoughtful framing devices such as gestures or repetitions. It was a very good idea to introduce a looped scene of an impulsive dance, which not only provide rhythm to the performance, but also acted as a needed pause, and perhaps – due to severity of the story – as catharsis, not only for the characters, but also for the viewers. . . . The young director does not repeat the worn out stage devices belonging to the “reportage theatre”, the most recent fashion; he adds a new, fresh and expressive form to it. The performance is very sad, yet at the same time very cathartic (catharsis not only in the dance scene).



# THE ARTISTS

**production:** The Kana Theatre, Szczecin (Poland)

**premiere:** June 3-4, 2017

**duration:** 80 minutes

**“Population density. The story of an explosion” based on “Chernobyl Prayer. Chronicles of the Past” by Svetlana Alexievich (Polish translation: Jerzy Czech)**

**directed and adopted by:** Krzysztof Popiołek

**stage design by:** Anna Wołoszczuk

**costumes by:** Piotr Popiołek

**cast:** Bibiana Chimiak, Karolina Sabat, Dariusz Mikuła, Piotr Starzyński

**technical crew:** Piotr Motas, Adam Dzidziszewski, Tomasz

**Grygier music used in the performance:** “Midnight With The Stars”

(music and lyrics: Campbell James, Connelly Reginald, Woods Harry M.), “Awake, Oh Awake My Joel” (music: Hillman Jon), “Iron Sky” (music and lyrics: Chaplin Charles, Nelson Dawid John William, Nutini Paolo Giovanni), “Waltz” (music: Ginko Evgeny)

**photos:** Bartek Warzecha

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# THE TECHNICAL RIDER

see here



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